

MAJOR AND MINOR.

The Detroit Conservatory of Music, under the direction of Jacob H. Hahn, gave a recital on the 14th ult.

Mrs. Louie A. Peebles, the favorite soprano, begs leave to inform her friends and patrons, that after years of practical service in the principal churches of this city, acting as leading soprano thereof, she has concluded to devote her entire time to those desiring to study the art of singing correctly, and by the most authentic method. Her long years of experience in this branch of art, having graduated under the best masters, both in vocal and instrumental (the latter being especially essential), enable her to render incomparable service to the pupil.

For bouquet, purity and healthfulness, *Cook's Extra Dry Imperial Champagne* has no rival. It is splendid with a dinner.

Mr. Franz A. Apel, of the Detroit school of music, gave his fourth piano recital on the 3d ult., introducing novelties and works seldom played.

Mr. H. Durand, of the Wabash line, is a great lover of music and the arts; he is one of the most popular of railroad officials and a man of splendid ability.

A concert was given at Union Hall, White Hall, Ills., by Mr. Harry Rogers, violinist; Miss Anne F. Woodward, pianist; Miss Edith V. Fishback, elocutionist, and Miss L. Gertrude Carson, vocalist. It was the occasion of Miss Woodward's debut, and all scored a decided success.

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The Scientific American, published by Munn & Co., New York, presents weekly to its readers the best and most reliable record of various improvements in machinery, while the scientific progress of the country can in no way be gleaned so well as by the regular perusal of its pages.

William Armstrong, of Alton, picked up a very valuable work in a second-hand book store in Chicago. It is entitled "The Vocal and Instrumental Music of the Prophets, or the History of Dioclesian, MDCXCI-1691," dedicated by the author, Henry Purcell, to His Grace Charles Duke of Somerset. It has the old hog skin binding—well dried up after a service of two hundred years.

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Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

Eugenia Williamson, B. E., and her pupils gave a soiree in Elocution, Delsarte and Aesthetic Physical Culture, at Pickwick Theater, on the 27th ult. Miss Clara Stubblefield was musical director and Mrs. Joseph W. Crookes, alto. The numbers rendered by Miss Williamson's pupils were of a very high class and were given with such grace and proper conception as to stamp Miss Williamson a teacher of the highest order. Miss Williamson favored the audience with "Elizabeth Zare," "Tom's Come Home," and "The Raven," a pantomime by Edgar E. Poe, in which she was assisted by her pupils. Miss Williamson's power to captivate an audience and hold them spell-bound were at once apparent in these numbers,

and called forth enthusiastic applause. Mrs. Joseph Crookes shared in the honors of the evening, and had to respond to her solo, "Oh, That We Two were Maying," by Huldah, with an encore. Mrs. Crookes was a pupil of Mrs. K. Broadbush, and has a fresh and highly cultivated voice. Miss Clara Stubblefield's accompaniments were perfectly rendered.

The New Military Band, formed by Richard Maddern, of the Grand Opera House, held a special rehearsal at Aschenbroedel Hall, on the 9th, ult. Mayor Noonan and many prominent citizens were present, and all expressed the highest satisfaction at the result of the band's work. Mayor Noonan complimented Richard Maddern, the leader, and the band in a few well-chosen words.

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—William R. Woodson, Fort Worth, Texas.

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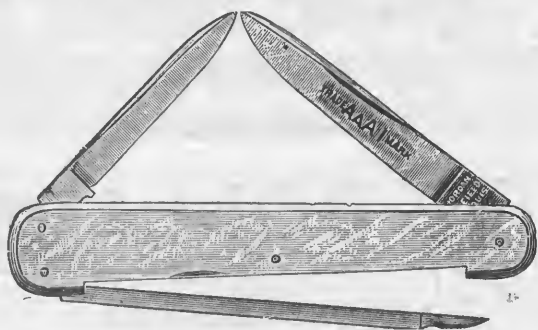
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MUSICAL REVIEW

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MEDELSSOHN QUINTETTE CLUB.

The Mendelssohn Quintette Club gave the second concert of the season at Memorial Hall, on the 20th ult. The soloists were Mrs. Mayo-Rhodes, soprano, and Mr. P. G. Anton, Jr., violinist. The attendance was very large and appreciative. Mrs. Mayo-Rhodes was well received and applauded. "Guaracha," one of the numbers, played by Mr. Anton, Jr., was written especially for him by his father. Mr. Anton's playing was remarkably fine and evoked great applause. The work of the quintette was highly complimented, and in keeping with this club's constant advancement.

CHORAL-SYMPHONY CONCERT.

The second concert of the symphony series was given at Entertainment Hall, on the 15th ult., with Miss Maud Powell, violinist, and Mr. J. P. Grant, accompanist. Haydn's Symphony in a flat, the first number on the programme, was most beautifully rendered. In listening to it, the evidence that Haydn was the forerunner of the symphonic form was apparent. While this symphony does not abound in the grand effects of Beethoven, it has the most difficult points, and proved the complete mastery of the orchestra in surmounting them with ease.

Max Bruch, whose concerto for violin in G minor was played by Miss Maud Powell, completes the trilogy with Beethoven and Mendelssohn. Max Bruch is now in every artist's repertory despite the fact that Von Bülow said he was no composer. Miss Maud Powell played this concerto with a brilliancy and fervor not to be excelled. Her detail of finish was remarkable, and she was recalled again and again.

The two melodies for string orchestra, by Grieg, were pretty and well executed, but they are not Grieg's happiest efforts. We do not find the absolute individuality which others of his works show. The overture to "Oberon," by Von Weber was never heard to better advantage. The attack of the horns was admirable. The andante movement was faultless, and the little flute passages without blemish. The sudden explosion of the chords fairly lifted the audience from the seats. Mr. Otten, the conductor, is to be congratulated upon the success of this excellent concert.

XAVER SCHARWENKA.

Xaver Scharwenka, who will this season appear in St. Louis, belongs to a family which has won the highest distinction in the musical world. He shares with his older brother Philip, the honors of international fame, as a teacher and composer, and beyond that occupies a place in the first rank as piano virtuoso. His name was well known on this side of the Atlantic, even before he paid his brief visit in August, 1889, when he came as a visitor and not in a professional capacity. His reputation as founder and director of the Conservatory of Music in Berlin which bears his name, is based on the success of an institution from which very many promising and brilliant American students have been graduated during the past decade.

Xaver Scharwenka's high place in the musical world was won, however, several years before he established his famous conservatory. He is three years younger than his brother Philip. He was born in January, 1850, at Samter, in the Prussian province of Posen. In 1857, when his family removed to the capital of Posen, Xaver attended the gymnasium, and showing a love for music at that early date, took piano-forte lessons from the cantor of one of the churches. In 1865, when

the Scharwenkas moved to Berlin, Xaver entered Kullak's famous Neue Akademie der Tonkunst, studying piano under the elder Kullak, and composition under Richard Wuerst, having as companions and fellow students Moritz Moszkowski and Nicodé.

After completing his studies Xaver Scharwenka was appointed one of the professors at Kullak's, and after four years of hard work and earnest study he gave his first concert at the famous Sing Akademie, of Berlin, when his talent and ability received immediate recognition. Since then he has made no less than 187 public appearances, in Germany, Russia, Austria, Hungary, Sweden, Norway, Belgium and England.

The list of Xaver Scharwenka's works embraces sixty-two numbers, among them are a symphony (op. 60, in C minor) which was given under Mr. Thomas by the New York Philharmonic Society, in the season of 1885 a piano quartette, two trios two piano concertos, a violin sonata, a cello sonata, and a grand opera "Mataswintha," portions of which will be heard on the present American tour. Of his Polish dances, it is said that no less than a million and a half copies have been sold on this side of the Atlantic.

Herr Scharwenka holds the appointment of Court Pianist to the Emperor of Germany. He is one of the most thoroughly representative men of the modern school of German musicians, to which belongs his brother Philip, Moritz Moszkowski, and Jean Louis Nicodé.

WHERE DO ALL THE OLD PIANOS GO?

"Where do all the old pianos go?" "That's a question I've asked myself a number of times, but I never took the time to prosecute the inquiry," said a dealer, in the Indianapolis Journal. "A great many pianos have been turned out in the last one hundred years, and organs, too. As to organs, I noticed an advertisement the other day of one organ house which has been established fifty years, in which occur these words: 'If the keys of those 200,000 organs were scattered in a field and a boy were hired to pick them up at one cent for ten, he would make \$122,000 for this job.' Now that's the make of only one house, and organ manufacturers are nearly as thick as counts in Italy." "But," suggested the reporter, who saw a limitless field opening before him, "I'm to confine my inquiry here to pianos."

"What becomes of the old pianos?" said the dealer, repeating the question. "Well, when they get old, we rent them, or sell them at a greatly reduced price, to persons who cannot afford to buy new ones."

"What is the average life of a piano?" "That depends upon the care taken of an instrument and the manner in which it is used. Some pianos are old at fifteen or twenty years; others remain good for double that time. I have seen pianos that were good after thirty-five years' constant use, and I have yet to see the first piano that could be called valueless. The wood of an old piano cannot be used over in a new instrument, but is valuable for some kinds of repairing. Pianos were formerly made much lighter than now, the strings were smaller, the legs plain, round or octagon. Now a great amount of beautiful carving appears upon an instrument. Here is a piano that is at least sixty years old and still has a small rental value. It is a small and light affair. Manufacturers are now, by reason of competition, compelled to make good and durable as well as beautiful instruments, and the piano of to-day is, by far, the best the world ever saw. Mozart had no such instrument to play upon as we now produce every day and sell, not alone to the wealthy, but to people of moderate circumstances, the Smiths, Browns, Joneses and Robinsons of every-day life. The wires of an instrument made now will outlast those made upon the plan of thirty years or more ago, as the wires of a piano of to-day will show an aggregate resistance of from fifteen to twenty tons."

AN ARAB SAYING.

Remember, three things come not back:
The arrow sent upon its track—
It will not swerve, it will not stay
Its speed; it flies to wound or slay.

The spoken word, so soon forgot
By thee; but it has perished not;
In other hearts 'tis living still,
And doing work for good or ill.

And the lost opportunity,
That cometh back no more to thee,
In vain thou weepest, in vain dost yearn,
Those three will nevermore return.

—The Century.

BELLEVILLE.

The 14th concert of the Philharmonic society was probably the best ever given by that very popular body. A large and fashionable audience listened to a high class programme. Mr. B. Dierkes, baritone and Mr. P. G. Anton, Jr., celloist, both of St. Louis, captivated every person present, and are sure of a royal reception whenever they come again. Mr. G. A. Neubert, the conductor, has brought the society to a high degree of excellence, and his work at this concert proves the thoroughness and masterly ability of the conductor.

CITY NOTES.

J. P. Grant is the accompanist of the Choral Symphony Society.

Mr. August Halter played at Topeka, Kan., for the Choral Society there.

James M. North, the well known vocal teacher, is at work on a cantata.

Tom Doan, the favorite tenor, came from New York to visit his old friends.

C. H. Johnson, organist of the Pilgrim Church, has a ladies chorus doing good work.

The Next Symphony concert will be given on the 12th inst., at Entertainment Hall.

The Wiseman Concert Co gave its first concert at St. Charles, Mo., on the 28th ult.

The Hatton Glee Quartette was engaged by the Comp-ton Hill Council Legion of Honor.

Miss Clara Stubblefield, organist of Centenary Church, has a splendid chorus assisting her.

The Lafayette Park Presbyterian Church has engaged Mrs. McCandless as soprano for the ensuing year.

St. John's Episcopal Church has "Stabat Mater," Rossini, in preparation. It will be given next month.

Miss Charlotte H. Hax-Rosatti can be seen at her residence, 1738 Chouteau avenue, on Monday afternoons.

E. R. Kroeger's fifth annual concert will be given at Memorial Hall, on the 9th inst. He will be ably assisted.

Steinkuehler's Orchestra furnished the music at the Fireman's Ball, given at Music Hall, Exposition Building.

The next concert of the Olive Branch Congregational Church will be given under the direction of Otto Anschuetz.

E. R. Kroeger brought out Haydn's "Creation" at the Church of the Messiah with well trained soloists and chorus.

The St. Louis Glee Club will give its first concert at Pickwick Hall, on the 5th inst. The club numbers forty members.

The Western Musical Improvement Society intends to bring out the opera "Falka," under the direction of Ernest Rivarz.

J. A. Morgan, the portrait artist, of 2248 Washington avenue, has done fine work for many members of the musical profession.

W. H. Pommer, director of the Lyric Club, will exact the best from that body, and when a concert is given it will be well worth attending.

Miss Cora Fish, of 4258 St. Ferdinand avenue, is organist of Plymouth Congregational Church. She has an excellent class of piano students.

J. S. Parker, of St. John's Episcopal Church, gave his sixth organ recital there on the 13th ult. The church is grateful to Mr. Parker for his endeavors in its behalf.

Mrs. A. L. Palmer, of 2700 Lucas avenue, is a pupil of Robert Goldbeck, and uses his method of teaching in her classes. Mrs. Palmer assisted Mr. Goldbeck in his concerts in London.

The choir of the 3rd Congregational Church is composed of August Rosen, organist; Mrs. Kausmere, soprano; Mrs. Gould, alto; Mr. Bradburn, tenor; and Mr. Ryder, bass. The organist and soprano were re-engaged.

Mrs. Nellie Strong gave a musicale at her studio, 603 N. Jefferson Ave. Misses Cora Fish, Nellie Paulding, Anna Vieths, Grace and Master Platt assisted. The programme was carefully selected and delighted every one present.

Miss Julia Vollmar sang the 121st Psalm at the dedication of the New Orphan's Home, Warrenton, Mo. Her beautiful rendition of this Psalm, was very effective. The Warrenton people were quite captivated by her fine soprano voice.

Miss Alice Pettengill will give a recital of dance music at 2716 Dayton street, on the 7th inst. She will be assisted by her pupils and by Mrs. L. B. Ralston and Miss Ralston, piano, Mrs. Douglas Phillips, soprano, and Mr. Harry Rogers, violin.

Mrs. Douglas Phillips, soprano of the First Congregational Church, sang Gounod's Ave Maria, with piano, organ and violin accompaniments at a recent concert. Mrs. Phillips is a very artistic singer, and her voice is beautiful in quality.

An entertainment was given on the 22d ult., at Olive Branch Congregational Church. One of the numbers, "Lust-spell overture," was played by Otto Anschuetz and Walter Stark, a pupil; the latter displayed good talent, and splendid teaching.

Mrs. Refameyer sang for the St. Louis Damen Chorus on the 25th ult., at St. Louis Turner Hall, 15th and Chouteau avenue. The song selected was "Merrily I Roam," by Geo. Schlei-farth. The audience was captivated, and gave her rounds of applause. Otto Anschuetz played a very fine accompaniment.

The Orpheus Sangerbund, assisted by other societies, will give a concert next month at the Grand Opera House. A full orchestra will be in attendance, under the direction of Fred. W. Norsch. The programme will include "Das Feuerkreuz" by Max Bruch; "Gewitter," by Mohr. "Am Chiem See" and "Christus am Oelberg."

Sev. Rob. Sauter, the well known violinist, played under the greatest conductors in Europe. There the members of an orchestra are wholly taken up with its proper work and development, and a conductor must be eminently fitted for his post to render service. Once, when Wichtl, the celebrated violinist and author was called to the conductor's desk, he was quickly sat down upon by the orchestra, which he was unable to conduct. The same circumstance occurred in Von Bülow's career.

CITY NOTES.

The first grand concert of the Western Musical Improvement Society, under the direction of Roscoe Warren Lucy, took place at Memorial Hall, on the 29th ult. A varied and excellent programme was offered. The hall was well seated, and the numbers were received with great applause. Mr. Lucy was complimented on all sides for his great success.

Among the numbers contributed at West Gate Lodge Hall, for the benefit of St. James Episcopal Church, were "Lucia di Lammermoor"—Liszt, by Roscoe Warren Lucy; "The Clouds Have Passed Away"—Gilsinn, by Miss Covington; "Imogene"—piano duet—Robyn, by Miss Ella and Ernest L. Robyn; "Answer"—Robyn, by George F. Townley, tenor.

The Mary Institute will give another "Poet Day" early in February. This is a series of "Poet Days" inaugurated by Mrs. W. J. Brainard, the active directress of music at the institute. The music will be of the 16th century, and will be very instructive as well as interesting. Mrs. Brainard's efforts are always most successful, and this occasion will be no exception.

The St. Louis Turn-Verein gave a concert on the 18th ult. The principal numbers of the programme were contributed by the pupils of Mr. Sev. Rob. Sauter, the well known violinist, and Vollrath's orchestra. They were: "Overture," Boieldieu, "Wedding March," Mendelssohn and "Jumbo Quadrille," Sauter. Mr. Sauter's pupils did most creditable work. They could not do otherwise under his magnificent training, and were received with great warmth by the audience.

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Backache.

Martinez, Cal., October 2, 1888.
I could hardly walk or lie down from lame-back; suffered several weeks. St. Jacobs Oil permanently cured me, other remedies having failed to do so.
FRED. HITTMAN.

Cloverdale, Ind., Feb. 8, 1887.
From a bad cold pains settled in my back and I suffered greatly; confined to bed and could hardly move or turn. I tried St. Jacobs Oil, which cured me. I do not fear recurrence.
MRS. P. M. REINHEIMER

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F. Chopin, Op.27. N°2.

Lento sostenuto ♩. — 50.

dolce.

[illegible]

Red. Red. Red. Red. Red. Red. Red. Red.

The image shows a page of a musical score for 'The Merry Widow' by Franz Lehár. It features a piano introduction and a waltz section. The score is written for piano and includes various musical notations such as treble and bass staves, notes, rests, slurs, and fingerings. The key signature is one flat (B-flat), and the time signature is 3/4. The score is marked with 'cres.' (crescendo) and 'f' (forte). The page is numbered 4 at the bottom left.

First system of musical notation. The treble staff contains a melodic line with various ornaments and fingerings (e.g., 2, 3, 4, 3, 2, 1, 5, 4, 3). The bass staff provides a harmonic accompaniment. Dynamics include *p* (piano), *fz* (forzando), *pp* (pianissimo), and *poco f* (poco forte). The instruction *sempre legatissimo.* is written at the end of the system.

Second system of musical notation. It begins with a *dim.* (diminuendo) marking. The tempo changes from *riten.* (ritardando) to *a tempo.* The dynamics include *p* (piano) and *dolce.* (dolce). The instruction *sempre legatissimo.* is also present.

Third system of musical notation. The treble staff continues the melodic line with ornaments and fingerings. The bass staff provides a continuous accompaniment. The instruction *sempre legatissimo.* is written below the system.

Fourth system of musical notation. It begins with the instruction *leggierissimo.* (leggiero). The dynamics include *cres.* (crescendo), *dim.* (diminuendo), and *dolce.* (dolce). The instruction *sempre legatissimo.* is written below the system.

Fifth system of musical notation. The dynamics include *dolce.* (dolce). The instruction *sempre legatissimo.* is written below the system.

DANCE OF THE FAIRIES.

MAZURKA CAPRICE.

Oswald F. Mohr.

Moderato. ♩ = 112.

The musical score is written for piano and bass. It begins with a tempo marking of 'Moderato' and a quarter note equal to 112 beats per minute. The key signature is one sharp (F#). The score is divided into five systems. The first system starts with a piano (p) dynamic and includes a 'Ped.' marking. The second system features a forte (f) dynamic and a 'Ped.' marking. The third system is marked 'Grazioso' and includes a mezzo-forte (mf) dynamic and a 'Ped.' marking. The fourth system includes a piano (p) dynamic and a 'Ped.' marking. The fifth system includes a crescendo (cres.) marking and a 'Ped.' marking. The score concludes with a 'Ped.' marking and a final chord.

This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with various musical notations and performance instructions.

System 1: The right hand begins with a *dolce.* marking and a series of eighth notes with fingerings (5 3, 5 2, 5 3, 5 3). A *ten.* (tension) marking is present. The left hand has a series of chords and single notes, with *Ped.* (pedal) markings below the staff.

System 2: The right hand continues with eighth notes and a *ten.* marking. The left hand features a series of chords and single notes, with *Ped.* markings.

System 3: The right hand has a series of eighth notes and a *cres.* (crescendo) marking. The left hand has a series of chords and single notes, with *Ped.* markings.

System 4: The right hand begins with a *dolce.* marking and a series of eighth notes with fingerings (5 3, 5 2, 5 3, 5 3). A *ten.* marking is present. The left hand has a series of chords and single notes, with *Ped.* markings.

System 5: The right hand continues with eighth notes and a *ten.* marking. The left hand features a series of chords and single notes, with *Ped.* markings.

System 6: The right hand has a series of eighth notes and a *ten.* marking. The left hand has a series of chords and single notes, with *Ped.* markings. A *rit.* (ritardando) marking is present. The system concludes with a *cres.* marking and a final chord.

Con Gusto.

First system of musical notation for 'Con Gusto'. It consists of a grand staff with a treble and bass clef. The right hand plays a series of chords and single notes, with fingerings indicated by numbers 1-5. The left hand plays a steady accompaniment of chords. Pedal markings 'Ped.' are placed below the bass staff at the beginning of each measure. The system ends with a double bar line and a repeat sign.

Second system of musical notation for 'Con Gusto'. It continues the piece with similar notation to the first system. The right hand features more complex chordal textures. Pedal markings 'Ped.' are present throughout the system. The system concludes with a double bar line and a repeat sign.

Legato.

Third system of musical notation for 'Legato'. The right hand part is characterized by flowing, connected eighth and sixteenth notes, often beamed together. The left hand provides a simple harmonic support. Pedal markings 'Ped.' are used to sustain the bass notes. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation for 'Legato'. This system continues the legato melody in the right hand. The notation includes many slurs and ties to indicate the continuous flow. Pedal markings 'Ped.' are placed at the start of measures. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation for 'Legato'. The right hand continues its melodic line with various intervals and ornaments. The left hand remains accompanimental. Pedal markings 'Ped.' are used. The system ends with a double bar line and a repeat sign.

Sixth system of musical notation for 'Legato'. This is the final system on the page, showing the concluding phrases of the piece. The right hand has a more active melodic line. Pedal markings 'Ped.' are present. The system ends with a double bar line and a repeat sign.

HAPPY GREETING.

GLÜCKSWUNSCH.

Moderato. $\text{♩} = 72$.

Bernhard Wolf Op. 37. No 1.

con semplice.

(A)

Ped. *

Ped. *

Ped. *

Ped. *

(B)

cres.

1. || 2.

mf

Ped. *

pp

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Execution.

(A) 4 3 2 3 4

(B) 2 3 4

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First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with numerous fingerings (1-5) and slurs. The bass staff contains a harmonic accompaniment. Pedal markings (Ped.) are present below the bass staff. A dynamic marking of *mf* is visible.

Second system of musical notation. The treble staff continues the melodic line with fingerings. The bass staff features a more complex accompaniment with many beamed notes. Pedal markings (Ped.) are present. A dynamic marking of *pp* is visible.

Third system of musical notation. The treble staff has a melodic line with fingerings. The bass staff has a harmonic accompaniment. Pedal markings (Ped.) are present. Dynamic markings of *cres.* and *atm.* are visible.

Fourth system of musical notation. The treble staff has a melodic line with fingerings. The bass staff has a harmonic accompaniment. Pedal markings (Ped.) are present. A dynamic marking of *p* is visible.

Fifth system of musical notation. The treble staff has a melodic line with fingerings. The bass staff has a harmonic accompaniment. Pedal markings (Ped.) are present. Dynamic markings of *p* and *cres.* are visible.

Sixth system of musical notation. The treble staff has a melodic line with fingerings. The bass staff has a harmonic accompaniment. Pedal markings (Ped.) are present. Dynamic markings of *atm.* and *p* are visible.

PAPA'S WALTZ.

Notes marked with an arrow must be struck from the wrist.

Carl Sidus. Op. 300.

Waltz time $\text{♩} = 80$.

cantabile. (singing)

The first system of musical notation for 'PAPA'S WALTZ' is in 3/4 time. It consists of a treble and bass staff. The treble staff begins with a piano (*p*) dynamic and contains a melodic line with a slur over the first four measures and a fermata over the fifth. The bass staff provides a harmonic accompaniment with eighth-note chords. Arrows point to specific notes in both staves, indicating they should be struck from the wrist. Fingering numbers (1-5) are provided for several notes.

Giocoso. (Sprightly.)

The second system of musical notation continues the piece with a *mf* (mezzo-forte) dynamic. The tempo and mood change to *Giocoso* (sprightly). The treble staff features a more active melody with slurs and a fermata. The bass staff continues with the accompaniment. Arrows and fingering numbers are used throughout to guide the performer.

The third system of musical notation concludes the piece. It features a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff. The notation includes slurs, a fermata, and arrows indicating wrist strokes. The piece ends with a final chord in the bass staff.

First system of piano music. The right hand features a melodic line with descending and ascending eighth-note patterns, marked with fingerings 4, 3, 2, 1 and 4, 3, 4, 5. The left hand provides a steady accompaniment of eighth-note chords, with fingerings 5, 3, 4, 2, 1, 2, 3, 4, 5 indicated.

Second system of piano music. The right hand continues the melodic development with various intervals and fingerings (1, 2, 3, 4, 5, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). The left hand maintains the eighth-note accompaniment. A *cres.* (crescendo) marking is placed above the right hand, and a *cen.* (crescendo) marking is placed above the left hand.

Third system of piano music. The right hand features a melodic line with descending and ascending eighth-note patterns, marked with fingerings 1, 2, 3, 4, 5, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The left hand maintains the eighth-note accompaniment. A *do.* (do) marking is placed above the right hand, and a *ff* (fortissimo) marking is placed above the left hand.

Fourth system of piano music. The right hand features a melodic line with descending and ascending eighth-note patterns, marked with fingerings 1, 2, 3, 4, 5, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The left hand maintains the eighth-note accompaniment.

Fifth system of piano music. The right hand features a melodic line with descending and ascending eighth-note patterns, marked with fingerings 1, 2, 3, 4, 5, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The left hand maintains the eighth-note accompaniment.

Sixth system of piano music. The right hand features a melodic line with descending and ascending eighth-note patterns, marked with fingerings 1, 2, 3, 4, 5, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The left hand maintains the eighth-note accompaniment.

'TIS ALL THAT I CAN SAY.

(MEIN EINZIGER GEDANKE.)

Words by Tom Hood.

Music by Hope Temple.

Allegro con anima.  - 88.

Der zweite Vers sehr sanft und langsam. ~~102.~~ 2. Ich
Der erste und dritte Vers *f*, amaro. 1. Ich

First and third verse *f*, amaro so. 1. I
Second verse very softly and slowly, *pp* 2. I

3. lieb' Dich, ich lieb' Dich; Des brau - -nen Aug - es Licht,
2. lieb' Dich, ich lieb' Dich es auf den Lip - pen schwebt
1. lieb' Dich, ich lieb' Dich ist was al - lein ich sag;
rall.

1. love thee, I love thee, 'tis all that I can say,
2. love thee, I love thee, is ev - er on my tongue,
3. love thee, I love thee, Thy bright and ha - zel glance,

3. Der Lippen süß-er, sanfter Laut	Be-rück-	-end	zu mir spricht.....	Nun
2. In met-ne schönste Po-e-sie	Ist's im-	-mer	ein-ge-webt.	Der
1. 'Sist mein Ge-dan-ke in der Nacht	Mein Träu-	-men	selbst am Tag,.....	Das
<i>a tempo.</i>	<i>ad</i>	<i>ragl.</i>		

1. It is my vision in the night,	My dream -	-ing in the day,.....	The
2. In all my proudest po_e - sy	That cho -	-rus still is sung,.....	It
3. The mellow lute up - on those lips	Whose ten -	-der tones en - trance;.....	But

3. *theures Herz*, so sag nun Du:

2. Blick verräth's im frohen Kreis,

1. reinste Ech_o tief im Herz,
a tempo. _____

<i>Ja,</i>	<i>mei -</i>	<i>- ne</i>	<i>höch - ste</i>	<i>Pflicht,</i>	<i>Ich</i>
<i>Wenn</i>	<i>sich</i>	<i>das</i>	<i>Aug</i>	<i>nur</i>	<i>hebt,</i>
<i>Der</i>	<i>Se -</i>	<i>- gen</i>	<i>im</i>	<i>Ge -</i>	<i>bet.</i>
					<i>Ich</i>

1. ver-y ech - o of my heart,

2. is the ver_dict of my eyes

3. most dear heart of hearts thy proofs,

The	bless	-ing	when	I	pray,	I	
A	-	midst	the	gay	and	young	I
That	still	those	words	en	-hance,	I	

1. First Verse.

lieb' Dich, ich lieb' Dich ist was al_lein ich sag.

2. Second Verse.

lieb' Dich vor Tausen-

ff con slancia.

love thee, I love thee 'tis all that I can say.

love thee.

love thee,

love thee, a thousand

1.

2.

col canto.

rall. *cres.*

den, vor Tau - sen - den al - lein

3. Third Verse.

lieb' Dich und lass Dich nimmer nicht.

maids, a thousand maids a - mong.

love thee what - ev - er be thy chance.

3.

8

HAPPY BIRDLINGS.

RONDO.

Carl Sidus Op. 217.

Moderato ♩ - 126.

Secondo.

The musical score is written for piano and consists of two systems, each with three staves. The first system contains measures 1-12, and the second system contains measures 13-24. The score includes dynamic markings like 'cres.' and 'p', and pedal markings like 'Ped.' with asterisks. Fingerings are indicated by numbers 1-5 above notes. Slurs are used to group notes. The score is written in a single key signature with a treble and bass clef.

HAPPY BIRDLINGS.

RONDO.

Notes marked with an arrow must be struck from the wrist.

Carl Sidus Op. 217.

Moderato. ♩ = 126.

Primo.

The musical score is written for piano and right hand. It begins with a piano (p) dynamic. The first system contains two measures with complex fingerings (1-2-3-4, 1-2-3-4) and slurs. The second system continues with similar patterns. The third system introduces a crescendo (cres.) marking. The fourth system features a forte (f) dynamic. The fifth system concludes with a final flourish. Pedal points are marked throughout the piece, often with asterisks. Arrows indicate specific notes to be struck from the wrist. The tempo is Moderato at 126 beats per minute.

Secondo.

simili. *simili.*

Ped. *

Ped. *

Ped.

FINE.

f

Ped. *

Ped. *

Ped.

Trio.

mf rit. *rit.* *a tempo.*

Ped. *

Ped. *

Ped.

rit. *rit.* *a tempo.* *cres.*

Ped. *

Ped. *

Ped.

mf rit. *rit.* *a tempo.*

Ped. *

Ped. *

Ped.

rit. *rit.* *a tempo.* *cres.*

Ped. *

Ped. *

Ped.

Repeat from the beginning to Fine.

DICHTER und BAUER.
POET AND PEASANT.
(F. von SUPPE.)

OVERTURE.

CLAUDE MELNOTTE.

SECONDO.

Andante maestoso.

p *f* *pp*

Pomposo.

ff *ff*

Cantabile.

p *p*

DICHTER und BAUER.
POET AND PEASANT.
 (F. von SUPPE.)

OVERTURE.

CLAUDE MELNOTTE.

PRIMO.

Andante maestoso. M. M. ♩ = 88.*

The musical score is written for piano and consists of six systems of music. The first system is marked 'p' (piano) and includes fingerings and breath marks. The second system is marked 'f' (forte) and 'pp' (pianissimo). The third system is marked 'ff' (fortissimo) and 'p' (piano), with a 'leggiero' (light) section. The fourth, fifth, and sixth systems continue the piece with various dynamics and fingerings. The score includes numerous fingerings, breath marks, and dynamic markings throughout.

* Explanation of M. M. — The figures after the note indicate the number of notes of the same value to be played in a minute.

SECONDO.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains a melody with various ornaments (marked 'x') and fingerings (1, 2, 3). The lower staff is in bass clef with the same key signature and time signature, featuring a continuous eighth-note accompaniment. Below the lower staff, there are several asterisks and the word 'Red.' repeated. The system concludes with a 'rit.' (ritardando) marking and a final chord in the upper staff.

The second system of musical notation continues the piece. It begins with the tempo marking 'a tempo.' and a dynamic marking 'p' (piano). The upper staff continues the melodic line with ornaments and fingerings. The lower staff maintains the eighth-note accompaniment. The system ends with a 'Red.' marking and an asterisk.

The third system of musical notation continues the piece. It features the same melodic and accompanimental lines as the previous systems. The system concludes with a 'Red.' marking and an asterisk.

The fourth system of musical notation continues the piece. It features the same melodic and accompanimental lines. The system concludes with a 'Red.' marking and an asterisk.

The fifth system of musical notation continues the piece. It features the same melodic and accompanimental lines. The system concludes with a 'Red.' marking and an asterisk.

PRIMO.

This page of musical notation is for a piano piece, labeled "PRIMO." at the top. It consists of six systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring numerous fingerings (numbers 1-5), slurs, and dynamic markings such as *p* (piano) and *cres:* (crescendo). Performance markings include *rit: ad lib:* (ritardando ad libitum) and *a tempo*. The piece is written in a key with one sharp (F#) and a 3/4 time signature. The notation includes many triplets, sixteenth notes, and sixteenth rests. There are also markings for "Red." (red) and asterisks (*) indicating specific performance or editing points. The bottom system includes a *cres:* marking and a final measure with a *1* fingering. The overall style is that of a classical piano score, likely from the 19th or 20th century.

SECOND.

This image shows a page of a musical score, likely for a piano. The score is written in a single system with multiple staves. The notation is complex, featuring many triplets, sixteenth notes, and dynamic markings such as *pp* (pianissimo), *ff* (fortissimo), and *Red.* (likely a typo for *Red.* or *Red.*). The score is divided into several measures, with some measures containing multiple staves. The overall style is that of a classical or romantic era piano piece. The page is numbered 64 in the top left corner. The title "The left hand a little marked." is written above the first staff. The tempo/mood "Allegro strepitoso." is written above the second staff. The page is filled with musical notation, including notes, rests, and various symbols. The bottom of the page shows the continuation of the score.

PRIMO.

The image displays a page of musical notation for a piano piece, likely a sonata or concerto movement. The notation is arranged in five systems, each consisting of two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 2/4.

Tempo and Meter: The tempo is marked "Allegro strepitoso. M.M.C. = 88'." (Allegro very lively, Metronome Marking = 88).

Dynamic Markings: The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Specific markings include *pp* at the beginning of the first system, *ff* in the second system, and *mf* (mezzo-forte) in the third system.

Articulation and Performance Indications: The notation includes numerous accents, slurs, and fingerings (e.g., 1, 2, 3, 4, 5, 6). There are also markings for "Red." (likely indicating a reduction or a specific performance technique) and asterisks (*).

Complex Rhythmic Patterns: The piece features intricate rhythmic patterns, including triplets, sixteenth notes, and sixteenth rests, often grouped together in complex sequences.

Staff Details: The notation is written in a standard musical notation style, with notes, rests, and bar lines clearly visible. The staves are connected by a brace on the left side of each system.

SECONDO.

Allegro.

The musical score is for a piano accompaniment, marked "SECONDO." and "Allegro." It is written in a key with one flat (B-flat) and a 2/4 time signature. The score consists of six systems of music. The first system has a treble and bass staff. The second system has a single bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The fifth system has a treble and bass staff. The sixth system has a single bass staff. The music features various chords, arpeggios, and melodic lines. There are several "X" marks above some notes, and some notes are marked with "1", "2", "3", "4" indicating fingerings. A "ff" (fortissimo) marking is present in the third system. A "*" symbol is used in the fourth system. The score is written in a key with one flat (B-flat) and a 2/4 time signature.

Allegro.

PRIMO.

8^a

First system of musical notation, measures 1-8. It features a treble and bass staff with various notes, rests, and fingerings. The key signature has two flats. Dynamics include 'f' and 'ff'.

8^a

Second system of musical notation, measures 9-16. It continues the melodic and harmonic development with complex fingerings and articulation marks.

8^a

Third system of musical notation, measures 17-24. This system includes a double bar line and a repeat sign. Dynamics include 'ff' and 'Red.' (Reduction).

8^a

Fourth system of musical notation, measures 25-32. It features a variety of note values and rests, with 'sf' (sforzando) markings.

8^a

Fifth system of musical notation, measures 33-40. It continues the intricate melodic lines with various articulation marks.

8^a

Sixth system of musical notation, measures 41-48. The final system on this page, showing complex rhythmic patterns and fingerings.

SECONDO.

rit: Allegretto.

rit:

PRIMO.

8^a

8^a

8^a Allegretto.

cres: *f* *p* *rit:* *pp*

Red. M.M. ♩ = 80

8^a

* Red. *

8^a

* Red. *

pp

8^a *tr* *rit:*

Left hand marked.

SECONDO.

a tempo.

First system of musical notation, marked *a tempo.* and *pp*. It consists of a grand staff with treble and bass clefs. The right hand plays a series of chords and eighth notes, while the left hand plays a simple eighth-note accompaniment. There are dynamic markings *f* and *pp*, and a *Red.* marking with an asterisk.

Allegretto.

Second system of musical notation, marked *Allegretto.* and *rit: pp*. It features a change in tempo and dynamics. The right hand has a more active melody with some triplets, and the left hand continues with a steady accompaniment. A *Red.* marking with an asterisk is present.

Third system of musical notation, marked *cres:*. The right hand features a series of chords and eighth notes, with a crescendo marking. The left hand continues with a steady accompaniment.

Fourth system of musical notation, marked *ff*. It features a series of chords and eighth notes in the right hand, with a forte dynamic marking. The left hand continues with a steady accompaniment.

Fifth system of musical notation, marked *p*. It features a series of chords and eighth notes in the right hand, with a piano dynamic marking. The left hand continues with a steady accompaniment.

Sixth system of musical notation, marked *f*. It features a series of chords and eighth notes in the right hand, with a forte dynamic marking. The left hand continues with a steady accompaniment.

PRIMO.

[illegible]

8a

The musical score for '8a' is written in G major (one sharp) and 2/4 time. It consists of two staves. The right hand (treble clef) plays a complex melodic line with many sixteenth and eighth notes, including triplets and slurs. The left hand (bass clef) provides a supporting bass line with fewer notes, often using rests. Fingerings are indicated by numbers 1-5. Some notes in the left hand are marked with an 'x', possibly indicating a specific technique or a correction. The score is divided into measures by vertical bar lines.

The musical score is for the operetta 'The Merry Widow' by Franz Lehár. It begins with a piano introduction in 3/4 time, marked 'p' (piano). The introduction features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The main melody is a vocal line, marked 'S^a' (Soprano), which is accompanied by the piano. The score includes various musical notations such as treble and bass clefs, key signatures (one flat), time signatures, and dynamic markings like 'p' and 'f'. There are also performance instructions like 'pizz.' (pizzicato) and 'arco' (arco). The score is written for a vocal soloist and piano accompaniment.

SECONDO.

First system of musical notation, measures 1-4. Bass clef, key signature of two flats. Measure 1 has fingerings 2, 1, x, 2 and 1, x, 2, 1. Dynamics include *ff* and accents. Rehearsal marks are present.

Second system of musical notation, measures 5-8. Bass clef, key signature of two flats. Measure 5 has fingerings 3, 1, x, 3 and 3, 1, x, 3. Dynamics include *ff* and accents. Rehearsal marks are present.

Sostenuto.

Third system of musical notation, measures 9-12. Bass clef, key signature of two flats. Measure 9 has fingering 1, x. Dynamics include *ff*, *p*, and *dim:*.

Fourth system of musical notation, measures 13-16. Bass clef, key signature of two flats. Measure 13 has tempo marking *rit: Allegretto.* Dynamics include *pp*. Rehearsal marks are present.

Fifth system of musical notation, measures 17-20. Treble and bass clefs, key signature of two flats. Dynamics include *f*. Rehearsal marks are present.

Sixth system of musical notation, measures 21-24. Treble and bass clefs, key signature of two flats. Measure 21 has tempo marking *rit:* and dynamic *pp*. Measure 24 has a final 3. Rehearsal marks are present.

PRIMO.

This musical score is for a waltz from 'The Merry Widow'. It consists of two staves, both in 3/4 time. The key signature has one sharp (F#). The notation is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. Fingerings (1-4) and breath marks (x) are indicated throughout. The piece includes dynamic markings such as *ff* (fortissimo) and *Red.* (ritardando). There are also asterisks (*) marking specific measures. The score is presented in a single system with a dashed line above the first staff.

Sostenuto.

p

pp

f

rit.

Allegretto. 8^a

pp *dolce.*

f

Red. *

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in G major, 2/4 time, and consists of two staves. The first staff has a treble clef and the second has a bass clef. The piano part begins with a key signature of one sharp (F#) and a 2/4 time signature. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The piano part is marked with a piano (p) dynamic and a tempo marking of "Allegretto". The piano part ends with a double bar line and a repeat sign. The vocal part is written for a single voice, with a treble clef and a key signature of one sharp (F#). The vocal melody is simple and follows the piano part. The vocal part is marked with a piano (p) dynamic and a tempo marking of "Allegretto". The vocal part ends with a double bar line and a repeat sign. The piano part is marked with a piano (p) dynamic and a tempo marking of "Allegretto". The piano part ends with a double bar line and a repeat sign. The vocal part is marked with a piano (p) dynamic and a tempo marking of "Allegretto". The vocal part ends with a double bar line and a repeat sign.

Left hand marked.

Left hand marked.

SECONDO.

a tempo.

First system of musical notation, piano part. Treble and bass staves. Treble staff has a *pp* dynamic marking. The bass staff has a *Red.* marking and asterisks. The music consists of chords and single notes.

Second system of musical notation, piano part. Treble and bass staves. Treble staff has a *rit:* marking. Bass staff has a *pp* marking. The system includes a time signature change to 2/4. The music features chords and single notes.

Third system of musical notation, piano part. Treble and bass staves. Treble staff has a *cres:* marking. The music features chords and single notes.

Fourth system of musical notation, piano part. Treble and bass staves. Treble staff has a *ff* marking. The music features chords and single notes.

Fifth system of musical notation, piano part. Treble and bass staves. Treble staff has a *p* marking. The music features chords and single notes.

Sixth system of musical notation, piano part. Treble and bass staves. Treble staff has a *f* marking. The music features chords and single notes.

PRIMO.

a tempo.
pp

Allegretto.
rit: pp

cres:

ff

f

f

SECONDO.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a supporting line in the bass, with a *ff* (fortissimo) dynamic marking.

Second system of musical notation, continuing the piece with a grand staff. The treble staff has a melodic line with a *ff* dynamic marking, while the bass staff provides a steady accompaniment.

Third system of musical notation, showing a grand staff with a melodic line in the treble and a supporting line in the bass, marked with *f* (forte) dynamics.

Fourth system of musical notation, featuring a grand staff with a melodic line in the treble and a supporting line in the bass, marked with *ff* (fortissimo) dynamics.

Fifth system of musical notation, showing a grand staff with a melodic line in the treble and a supporting line in the bass, marked with *f* (forte) dynamics.

Sixth system of musical notation, featuring a grand staff with a melodic line in the treble and a supporting line in the bass, marked with *f* (forte) dynamics.

PRIMO.

8^a

poco a poco cres:

8^a

ff

8^a

ff

8^a

ff

Red.

*

8^a

ff

Red.

*

8^a

ff

SECONDO.

The musical score is written for piano and consists of six systems of grand staves. The key signature has one flat (B-flat). The notation includes various dynamics: *f* (forte), *ff* (fortissimo), and *rf* (rassente). There are also markings for "Red." (likely a reduction or rehearsal mark) and asterisks (*). The piece concludes with a double bar line and a final chord.

System 1: *f* *ff* *Red.* *

System 2: *ff* *f* *f* *Red.* *

System 3: *f* *f*

System 4: *f* *f* *rf* *rf* *rf* *rf*

System 5: *ff* *Red.* * *Red.* * *Red.* *

System 6: *ff* *ff* *ff* *rf* *rf* *rf* *Red.* *

PRIMO.

The musical score is written for a piano, indicated by the 'PRIMO.' marking. It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'ff' (fortissimo). There are also performance instructions like 'Red.' (Reduction) and 'S. 1' (Section 1). The piece concludes with a double bar line and a final chord.

System 1: Treble staff has a 'S. 1' marking. Dynamics include 'f' and 'ff'. A 'Red.' marking is present below the bass staff.

System 2: Dynamics include 'ff'. A 'Red.' marking is present below the bass staff.

System 3: Dynamics include 'f'. A 'Red.' marking is present below the bass staff.

System 4: Dynamics include 'f' and 'ff'. A 'Red.' marking is present below the bass staff.

System 5: Dynamics include 'ff'. A 'Red.' marking is present below the bass staff.

System 6: Dynamics include 'ff'. A 'Red.' marking is present below the bass staff.

(B minor.)

Vivace .—108.

[illegible]

Legato.

f *Ped.* *pp*

FLEETING TIME.

FLICHTIGE ZEIT.

Assai Vivace $\text{♩} = 76$.

(A major.)

8.

p

THE POET SPEAKS.

DER DICHTER SPRICHT.

Moderato ♩ - 100.

(D minor.)

The musical score is written for piano and consists of six systems. Each system has a treble and bass staff. The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The key signature is D minor, indicated by one flat (Bb). The score includes various dynamic markings: *mp* (mezzo-piano), *p* (piano), *f* (forte), *pp* (pianissimo), *dolce* (sweetly), *cresc.* (crescendo), and *dim.* (diminuendo). Pedal markings are used throughout, including 'Ped.', 'P', and 'P*'. Fingerings are indicated by numbers 1-5. The piece ends with a 'dim.' marking and a final chord.

at the P* signify Ped.

First system of the musical score. It features a treble and bass staff. The treble staff begins with a series of eighth notes, followed by a half note, and then a series of sixteenth notes. The bass staff has a few notes, including a half note and a quarter note. Dynamics include *f*, *ffz mf*, and *pp*. Pedal markings are present: *Ped.*, ** Ped.*, *Ped.*, ** Ped.*, and *Ped.*.

THE PIPER.

DER LEIERMANN.
(F major.)

Molto Vivo 84.

Second system of the musical score, starting with a measure number of 10. It continues with eighth and sixteenth notes in the treble staff and half notes in the bass staff. Dynamics include *f*. Pedal markings include *Ped.*.

Third system of the musical score. It features a treble staff with eighth and sixteenth notes, and a bass staff with half notes. Dynamics include *p* and *pp*. Pedal markings include *Ped.*.

Fourth system of the musical score. It features a treble staff with eighth and sixteenth notes, and a bass staff with half notes. Dynamics include *fz*. Pedal markings include *Ped.*.

Fifth system of the musical score. It features a treble staff with eighth and sixteenth notes, and a bass staff with half notes. Dynamics include *riten.*, *a tempo.*, *p dolce.*, and *Vivo.*. Pedal markings include *Ped.*.

Sixth system of the musical score. It features a treble staff with eighth and sixteenth notes, and a bass staff with half notes. Dynamics include *f* and *fz*. Pedal markings include *Ped.*.

SCHERZO.

(B minor.)

Assai Vivo e Giocosso $\text{♩} = 80$.

11. *mf*

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (1-5, 4-3, 2-1, 1-4, 3-2, 5-4, 1-3, 2-1, 1-5, 4-3, 2-1, 1-5, 4-3, 2-1, 1-5, 4-3, 2-1). Bass staff has a harmonic accompaniment. Dynamics include *f*, *dim.*, and *pp*. Pedal markings are present.

Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (1-5, 4-3, 2-1, 1-4, 3-2, 5-4, 1-3, 2-1, 1-5, 4-3, 2-1, 1-5, 4-3, 2-1, 1-5, 4-3, 2-1). Bass staff has a harmonic accompaniment. Dynamics include *p* and *pp*. Pedal markings are present.

SONG OF THE MAY BELLS.

LIED DER MAIGLÖCKCHEN.

Allegretto - 126.

(B flat major.)

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (1-5, 4-3, 2-1, 1-4, 3-2, 5-4, 1-3, 2-1, 1-5, 4-3, 2-1, 1-5, 4-3, 2-1, 1-5, 4-3, 2-1). Bass staff has a harmonic accompaniment. Dynamics include *p* and *pp*. Pedal markings are present.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (1-5, 4-3, 2-1, 1-4, 3-2, 5-4, 1-3, 2-1, 1-5, 4-3, 2-1, 1-5, 4-3, 2-1, 1-5, 4-3, 2-1). Bass staff has a harmonic accompaniment. Dynamics include *p* and *pp*. Pedal markings are present.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with fingerings (1-5, 4-3, 2-1, 1-4, 3-2, 5-4, 1-3, 2-1, 1-5, 4-3, 2-1, 1-5, 4-3, 2-1, 1-5, 4-3, 2-1). Bass staff has a harmonic accompaniment. Dynamics include *p* and *pp*. Pedal markings are present.

a tempo.

First system of musical notation, measures 1-4. The music is in 3/4 time with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Fingering numbers (1-5) are indicated for both hands.

Second system of musical notation, measures 5-8. Measures 5 and 7 include the instruction "Ped." (pedal) followed by an asterisk. The right hand continues with melodic patterns, and the left hand maintains the accompaniment. Fingering is clearly marked throughout.

Third system of musical notation, measures 9-12. The right hand introduces some chords and rests, while the left hand continues with eighth-note figures. Fingering numbers are present for both hands.

Fourth system of musical notation, measures 13-16. The right hand has a more active melodic line, and the left hand continues with eighth-note accompaniment. Fingering is indicated for both hands.

riten. a tempo.

Fifth system of musical notation, measures 17-20. Measures 17 and 18 are marked "riten." (ritardando), and measures 19 and 20 are marked "a tempo." The right hand features a melodic line with some chords, and the left hand continues with eighth-note accompaniment. Fingering is indicated for both hands.

Sixth system of musical notation, measures 21-24. The right hand has a melodic line with some chords, and the left hand continues with eighth-note accompaniment. Fingering is indicated for both hands. The system concludes with a "Ped." (pedal) instruction.

CONTENT.

ZUFRIEDENHEIT.

(F major.)

Andantino ♩-69.

13. *pdolce.* *pp*

mf *p*

riten. *Ped.* *

a tempo. *mf* *pp* *mf* *pp*

pp *pp* *pp* *Ped.* *

BARCAROLLE.

(G minor.)

Allegro con moto ♩ - 80.

14.

p *mf* *fz* *mf* *p* *mf* *dim.* *dol.* *pp*

Ped. *riten.* *da tempo* *rit.*

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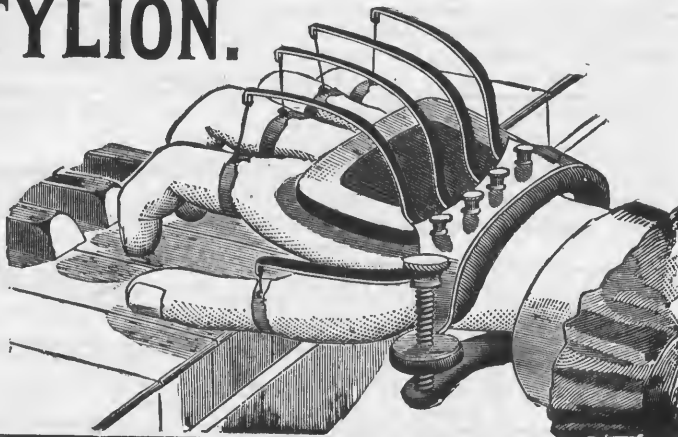
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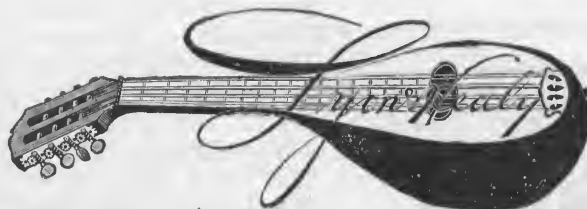
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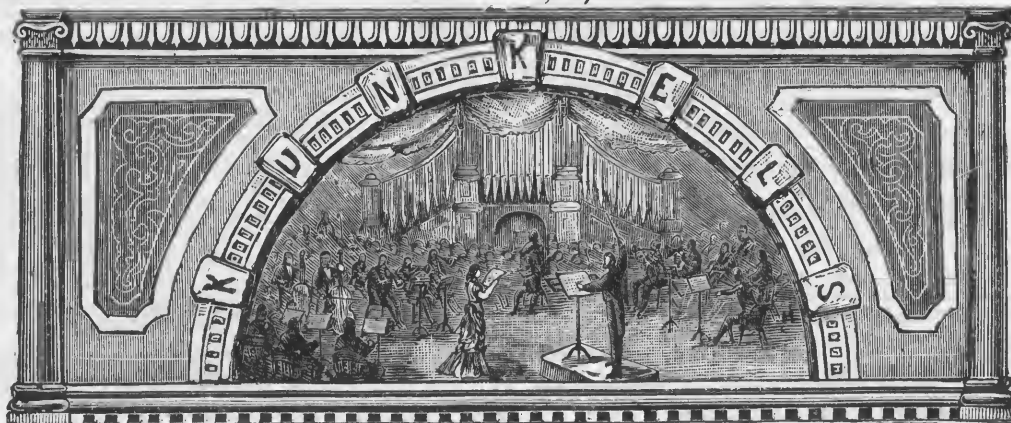


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